could entirely heal the leprosy of the walls. The language of the Virgin Martyr was echoed in every heart—

'Your gods, your temples, brothel-houses rather;
Or wicked actions of the worst of men,
Pursued and practised. Your religious rites!—
Oh! call them rather juggling mysteries,
The baits and nets of hell. . . . .
Your Venus whom you worship was a harlot—
Flora, the foundress of the public stews,
And has for that her sacrifice.
Your Jupiter, a loose adulterer.
Incestuous with his sister. Read but those
That have canonized them. You will find them worse
Than in chaste language I can speak them to you.'

Whatever had been touched by paganism, seemed—and can we say unjustly?—to be reeking with impurity.

Whilst conscientious feelings thus deterred and repelled the early Christians from adopting the heathen temples for the purposes of Christian worship, the same feelings attracted them to holy ground. We shall see hereafter why the temples were wholly unfitted by their mere plans and arrangements for the celebration of the Christian ritual. But, above all, they were destitute of the associations by which devotion was nourished; and faith enhanced. Jove's temple crowned the Capitol: the structures devoted to the false gods shone above the palaces of imperial Rome: but the victories of faith had been won by pain, anguish, suffering, death: the altar was not to be raised amidst the haunts of men; the communion of saints was sought amongst the lone memorials of the departed."

FREEMASONS OF THE CHURCH.

APRIL 29th.—Mr. George Perry, architect, in the chair. The following new members were elected:—Mr. Thomas Longman, Mr. John Brown, Mr. John Harvies, Mr. George Field, and Mr. John Wilks. The meeting came to a resolution that a petition should be presented by the vice-presidents to the two Houses of Parliament in favour of Mr. Ewart's bill for forming museums in large towns, and another in favour of forming a gallery for the preservation of British antiquities.

Mr. G. Aitchison, jun., exhibited a rubbing from a brass of John Knapp, formerly portman or mayor of Ipswich, and others from St. Mary, in the Tower, and St. Clement's. Also a drawing of a font in Waley Church, Essex, a small village church, some few miles from Walton on the Naze. Mr. Backhorne exhibited an ancient vessel discovered adjoining Old London Wall, at the back of Ludgate-hill, on digging for the foundations of some buildings lately erected there.

Mr. William Papineau delivered a second lecture on architectural chemistry. After recapitulating the substance of the former lecture, and dwelling shortly on the principles and laws of chemical attraction and affinity, he proceeded to the enumeration and classification of the elementary bodies, detailing the properties of each and their action and reaction upon each other, and the general laws by which they are divided into classes; and dwelling particularly on those of common occurrence and more nearly connected with the science of architecture.

He regretted that want of time allowed him only to give a cursory view of principles which he feared proved somewhat dry and formal to his hearers, but reminded them of the importance of a knowledge of theory to successful practice, comparing it to the foundation of a building, which, hidden and forgotten by the multitude, was nevertheless of vital importance to the security of the superstructure; the defective construction of the one producing flaws and settlements in the building, the neglect or imperfect acquaintance of the other producing doubt, indecision, and error in practice.

EPISCOPAL RESIDENCES.—It appears from a Parliamentary paper delivered this session, that Episcopal residences have been provided in the dioceses of Gloucester and Bristol, Lincoln, and Ripon; in that of Lincoln at a cost of 14,788*l.*; and in that of Ripon at a cost of 14,611*l.* The cost of the Episcopal residence for the Bishop of Gloucester and Bristol cannot be stated, the building not being yet completed.

A NEW SYSTEM OF ARCHITECTURE.

SOME time ago Mr. W. V. Pickett offered to impart to the Royal Academy his plan for a new system of architecture, provided they would pay him a certain large sum of money for the secret. The Academy refused the offered confidence, and the secret was tendered on much easier terms to the Institute of Architects. Being declined there also, the author first published an account of it in a book, and then, on the 23rd ultimo, brought his system before the Society of Arts. Not being in a position to give an opinion upon it, we content ourselves, for the present, with laying the author's own views before our readers, in nearly his own words:—

The leading principles upon which this system of architecture is founded, are, the adaptation of the law which governs natural forms, and the development of the peculiar properties of metallic bodies.

The highest order of beauty, united with the largest amount of utility, is universally allowed to be exhibited in the works of nature, especially in organic nature and in human form, and the attainment of the highest order of beauty, in conjunction with the most comprehensive amount of *utility*, is the true end and purpose of art in architecture.

The great peculiarity in natural organic form is, that its outlines are invariably determined by combinations and modifications of *curved lines;* and in the adaptation of this law, in the formation of the primary masses, compartments, and apertures of architecture, a higher order of beauty may unquestionably be attained than is possible to result from combinations of straight lines: and while the important purposes of shelter, comfort, and safety, are equally well attained, the additional *utility* and convenience of infinitely greater *cleanliness* is effectually secured, because the occurrence and junction of right angles, consequent upon all combination of straight lines, invariably occasions the harbour of dirt and insects, which are, with much trouble and difficulty, if, indeed, they ever can be, thoroughly eradicated. Utility unquestionably demands the partial occurrence of straight lines in building, and such are found conducive alike to beauty and utility in the organic constructions of nature. But nature does not inflict upon her creatures the trouble and inconvenience of direct and acute angles; and art, the highest art, in following, as it ever must, her footsteps, would also abstain from the introduction of the inconveniences and inferior beauty resulting from square forms and right angles in the primary arrangements of architecture.

Now, for the embodiment of forms determined by curved lines, and for general applicability to the purposes of architecture, metals are the most efficient and durable in substance, affording indeed greater facility for the production of forms of this description than any wherein the straight line prevails, in consequence of the liability of the latter to warp during the process of cooling, while their extraordinary strength and tenacity gives most ample occasion for the introduction of the whole range of botanical forms in the decorative arrangements of building.

In the architecture in question, the development of the properties of these bodies is proposed to be effected by the introduction of *hollow* walls or other primal masses, composed of scantling or tie-bars covered on either side with cast-iron plates, attached together by pins or rivets passing through each, and secured on the inner side by a nut or screw; while for all decorative features the imitation of the basso-relievo style of execution is abandoned as fitted only to masonry, and that which is transparent and primarily isolated is adopted. Such features are affixed to the walls by means of the necessary instruments for holding the parts together, viz. pins or rivets,—not closely affixed, because many disadvantages in respect to beauty and utility would result from such arrangement, but by a simple extension of the pin held a short distance in advance, whereby the beauty and cleanliness of the structure is most effectually secured; and by the introduction of suitable colour, combined with the natural agency of light, the shadows of these features become projected on to the primal masses, thereby creating an additional and interesting variety in effect altogether impossible of accomplishment in any other architecture.

Again, in obedience to that unerring maxim in architecture, "that real and apparent constructions should assimilate, the development of metallic properties will demand the general disuse of columnar support; because metals possess a power of suspension and capabilities of sustaining from within the walls of edifices, the weight of all such projective features as are required for the utilities of porticos or similar constructions in aid of general effect, without the intervention of any incumbent support of similar description to the column in masonry; and as the general character of the decorative features should be conformable to the nature of the primary constructions, the substitution of suspended features of pendentive character will form another marked distinction of this architecture. The author considers that, by his system, we may attain a higher order of beauty and a combination of effects different from those of any other architecture. We may have structures of greater cleanliness, whether on account of the non-absorbent properties of the material, the nature of the decorative constructions, and the peculiarities in primal form. We may have buildings perfectly fire-proof, and, from the circumstance of a stratum of air passing between the plates of the walls, cooler in summer, and warmer in winter, than any others. We may have them durable to the greatest extent; presenting the utmost facility in erection, and capable of being removed at trifling cost, and without the injury or destruction of their respective parts. We may have an architecture not necessarily demanding the application of metal in its primal parts, but equally with masonic art, employing brick, cement, and other factitious substances in place of its legitimate material,—an architecture adapted to the various requirements of domestic life and of modern society, at once perfectly practicable, and on many occasions more economical than any other; and above all, he contends, we may have that which the world has never yet had, a commercial architecture, opening new and untrodden fields for enterprise of almost every description, and enabling this country to become the great emporium of art throughout the world, by supplying the various nations of it with the productions of architecture.

We reserve to ourselves the right of expressing our own opinion upon this hereafter, should it seem desirable to do so.

NORFOLK CHURCHES.*

POULSHAM.

WE were gratified to notice that those connected with this spacious and handsome edifice have acted as conscious (which too many are not) that "all the comeliness we can give to God's house is *necessary*, if we would have his blessing." It was reduced to a ruinous shell by the calamitous fire which occurred here in 1770; but the devastation has been in degree repaired; we say in degree, because there are yet strong objections to the taste in which this has been effected. How truly has it been observed that "until within a very recent period, purity of design and character in our ecclesiastical buildings seems to have been well nigh banished from the land."†

This church is dedicated to the Holy Innocents, and consists of a chancel, a nave flanked by two aisles, a south porch, and a fine perpendicular tower situate at the west end of the nave; it contains only two bells.

The east window—we begin our survey with the chancel—comprises five lights, the mullions, which throughout the entire range are headed, simply crossing on the head. The arch, which has labels both within and without, springs internally from jamb-shafts, two on each side, separated by a cavetto moulding, and having the capitals enriched with foliage. On either side appears a trefoiled niche under a decorated ogee canopy, adorned with crockets and a finial; but these are partially blocked by a vulgar painted dossel in the heavy style of the Stuart period. A large double piscina is found under foliated ogee arches, having the space between pierced by a quartrefoil; the orifices have disappeared. The sedilia are very fine; two clustered piers have their bowl-shaped capitals enriched with foliage; from these and their "responds" spring three cinquefoiled

* See Vol. II. p. 629.
† Markland's "Remarks," &c.

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